OFFBEAT MAGAZINE

VIEWS * REVIEWS * INTERVIEWS

MARCH 1997

CFUV-FM 102

FREE

Arc
PN1991.3
C3 033

SPACE MONKEY SPEAKS

LUSCIOUS JACKSON

FIG. 4

http://cfuv.uvic.ca

#117

A GUIDE TO CFUV FM 102

VICTORIA'S LISTENER-POWERED RADIO

Life At the 'Fuv

Things sure have been exciting here at CFUV in the past month or two. First, we welcome Adrienne Mercer as the latest in a long line of Sponsorship Coordinators. Her cheerful demeanor really brightens up the office in the morning, and we're all pleased as punch that Ade is part of CFUV's big happy family. You can call her about sales or sponsorship stuff at 721-8704.

Coming up on March 8 is 24 hours of programming dedicated to International Women's Day. From 6am on, you'll still hear some of your favourite programs, but with a new twist. The day aims to spotlight and celebrate the achievement of women the world over, and recognize all they've contributed because, too often, that doesn't happen.

In other news, CFUV is involved in a joint project with campus/community radio stations all across Canada. The project, a new publication called !earshot, is aimed at promoting campus/community radio all across Canada in all its diverse forms. The print version is an insert in Exclaim! magazine, found all over town, and we can also be found on the Web at http://www.e-shot.com.

Speaking of the Internet, CFUV has started an electronic mailing list dedicated to music and the arts in Victoria. To subscribe, simply send an e-mail request to cfuv-l-request@cfuv.uvic.ca and in the body of the message, type your e-mail address.

And, while you're surfing the net, type in http://cfuv.uvic.ca. to find out what's hip and happening at 101.9 on your FM dial. ▲

monday, march 3
El Vez

thursday, march 13
Political Science Student Night
Nasty, Brutish & Short
Present Digg

monday, march 17
St. Patrick's Day
3 Bands!
- Kettle of Fish
- Barley Mob
- Shin Dig

friday, march 21
Natalie McMaster

LEGENDS ON DOUGLAS
where the mood comes out at night
919 Douglas Street at the Strath

Classical Corner

LOCAL PERFORMANCES (a free service by *OFFBEAT*):

March 1 (8pm) University Centre Auditorium. **Greater Victoria Youth Orchestra** perform works by Bach & Mozart. 360-1121.

March 7 (8pm) Phillip T Young Recital Hall. **UVic Sonic Lab**, Christopher Butterfield, director.

March 9 (2:00) St John's Church, 1611 Quadra. **Jeffrey Campbell** performs organ music of Bach. 386-1155.

March 9 (2:30) & 10 (8pm) Royal Theatre. **Victoria Symphony** with **Alexandra Browning**, soprano, perform works by Respighi, Chausson, Mendelssohn, Mozart. 386-6121.

Mar 15 (8pm) Phillip T Young Recital Hall. **Eva Solar-Kinderman**, piano, in ***A Celebration of Schubert***.

Mar 15, 18, 20, 22, 24, 27, 29 (8pm) Queen Elizabeth Theatre. **Vancouver Opera** present ***Turandot*** by Puccini. 280-3311.

Mar 23 (2:30) & 24 (8pm) Royal Theatre. **Victoria Symphony** and **Victoria Choral Society** in ***The Dream of Gerontius*** by Edward Elgar. 386-6121.

Mar 22 (8pm) St John's Church, 1611 Quadra. The Early Music Society present **Trio Sonnerie** and **Wilbert Hazelzet** performing music of Bach. 592-6580.

SPECIAL EVENTS on CFUV's CLASSICAL programming

- **"Music on Mondays"** (10am-Noon): Co-hosts George Heffelfinger and Larry Ryan offer interviews with artists and previews of musical happenings in and around Victoria, including many of the events listed above.

- **"Music through the Centuries"** (Thursdays 10am-Noon):

- ***The Orchestra Speaks*** with guests from the Victoria Symphony March 6 & 27 (guests tba).

- ***Women composers*** March 13.

- ***The Memoirs of Hector Berlioz,*** 19th-Century French composer, conductor, music critic, author, told in his own words and music, and in the words and music of others - a continuing series. ▲

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CFUV is having
WOMEN'S OPEN HOUSE!
On **Saturday, March 8th**, between 11 am and 4 pm, drop by the station and see what's shakin'!
It's a social sort of thang!
All women are welcome to join in the support and growth of women's programming.

•

This is also
INTERNATIONAL WOMEN'S DAY,
and we're set-up for 24 hours of women's programming on this day!

•

We are looking for women volunteers to help out both prior to and on this glorious day!
No experience is necessary and all training is provided.
Drop by the station (downstairs in the SUB) to find out how you can get involved, or phone 721-8702 for more info.

March 1997

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EDITOR: Roseanne Harvey
EDITORIAL ASSISTANT: Sarah D'Aeth

COVER ART BY: Andrea Hoff

PLAYLIST COMPILATIONS:
RAP: Degree & Tee Double
EXPERIMENTAL: Brian L. & Agustin L-C.
TECHNO: Sabrina Dzugalo
BASS & DRUMS: Salamander
FOLK: Amanda Heffelfinger
ROCK: Kevin Scofield

CONTRIBUTORS:
Mike Devlin, Sabrina Dzugalo, Jana G, Sharon Hazelwood, Lyn LeFave, Ade Mercer, Sandee Moore, K.J. Smith, Vanya, David Winn, and Janet Woods

PRODUCTION : Rayola Graphic Design
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REQUESTS: 721-8700
NEWS: 721-8701
BUSINESS: 721-8702
FAX: 721-7111
EMAIL: offbeat@cfuv.uvic.ca
WWW: http://cfuv.uvic.ca

OFFBEAT welcomes your feedback and comments on articles. Please write letters to the editor c/o CFUV FM 102. Please include your full name, address, and contact phone number, as we need to check sources sometimes. *OFFBEAT* reserves the right to edit letters for length and clarity. Letters, manuscripts, photographs, and graphics are welcome but will only be returned when accompanied by a SASE. Submissions may be sent to:

OFFBEAT / CFUV
University of Victoria
P.O. Box 3035
Victoria, BC V8W 3P3
EMAIL: offbeat@cfuv.uvic.ca

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OFFBEAT Forum

Tentative Programming Schedule for
INTERNATIONAL WOMEN'S DAY
Saturday, March 8, 1997

6-8am	Rock, Talk, Interviews, etc.
8-10am	Radio Arcadia-Women of Folk
10-11am	Women of Finland
11-12am	Women of India
12-1pm	Women of Ireland
1-2pm	Remote Broadcast - Native Vegetation Symposium
2-3pm	Women of Scotland
3-4pm	Women and Art
4-5pm	Queer Women's music & issues
5-6pm	Francophone women
6-7pm	Women and reggae
7-8pm	Women of Colour Collective
8-9pm	World of Aboriginal Radio
9-10pm	Beating Time
10-11pm	Panel: Women in music in Victoria.
11-12pm	Techno with DJ Sabrina
12-2am	Garage/Punk/Surf - mélange with Lynn and Roseanne
2-3am	Talk Radio with Erin K.
3-6am	Gumbo with the amazing Lyndsay

Herstory

by Ade Mercer

And by our lives be we spirit
And by our hearts be we women
And by our eyes be we open
And by our hands be we whole. — Ferron, from "Testimony"

International Women's Day grew out of the struggles of the labour movement in the early part of the 20th century. Possibly the most prominent image associated with International Women's Day is that of the Triangle Shirtwaist Company fire, on March 25, 1911. One hundred seventy women, men, and children lost their lives that day, leaping from the windows of the factory in a desperate effort to survive.

In 1977, the United Nations passed a resolution asking all countries to celebrate a day of women's rights. March 8 was chosen to commemorate the women workers in Petrograd, who led the food riots that started the Russian revolution in 1917.

The women of CFUV radio will celebrate March 8 with 24 hours of women's programming (see schedule). Join us for women's music, issues, interviews, and an exciting range of international programming. We will also be hosting a women's open house from 11am to 4pm. Come on down for station tours, munchies, and information about CFUV FM102.

There is still time for women to get involved with CFUV's on-air celebration of International Women's Day. If you'd like to get involved, call 721-8702 and ask for Erin or Adrienne. No previous radio experience is required.▲

exception to the rule...

Whether you like it or not, this is the "women's issue" of *Offbeat*. The point of this issue is not to "exclude" men. The point is to give women a space to highlight our efforts and achievements; to make people recognize that women are creative and active in music in Victoria and elsewhere; and to inspire women to get involved, in any way, with CFUV/*Offbeat*, the music scene, whatever. This is not a token effort to include women, make up for lost time, even the score. Offbeat doesn't have to be a magazine for only straight white males. It's unfortunate that this has to all be crammed into twelve pages, once a year. But it's even more unfortunate that in the six months I've been editor, I've noticed more men than women seem interested in contributing, and more articles seem to pertain to men than women. The reasons for this disproportion may just reflect the attitudes of society in general, but it still frustrates and depresses me. However, I am encouraged by the differences in voice, experience and musical preference expressed in the following pages. It's affirming to hear women talking about music, politics, anger, hope. And this is only the beginning...

Resist and revolt,

Roseanne ▲

LUSCIOUS JACKSON

by Janet Woods and Lyn LeFave

An interview with Jill Cunniff and Kate Schellenbach of Luscious Jackson

Off: We were wondering where the name Luscious Jackson came from?
Jill: It comes from a basketball player named Luscious (pronounced Looshis) Jackson, he played on the Philadelphia 76er's, I found it in a sports book and it just jumped out at me because his nickname was Luscious, and we thought it'd be a real cool name and it turns out Kate and Gabby are basketball fanatics.

Off: How did the four of you meet and how did Luscious Jackson come about?
Jill: We started as a two person, me and Gabby, and we were working with samples in a studio. We were just very interested in learning about fascinating new technology. We made our first record, *In Search of Manny*, basically on samplers. We had two or three songs that were live and we had just brought in Vivian and Kate and we decided to start a band.

Off: What are your influences?
Jill: We all love every type of music so its kind of a mish-mosh. We're into bands from England like The Slits. The Raincoats, a funk band in New York called E.S.G., Blondie, Liquid Liquid, experimental funk groups.

Off: Were your influences the same when you started out as musicians?
Jill: As far as bands go, yes. As far as me as a songwriter I've had other influences as well, like Joni Mitchell, who is Canadian, Bob Dylan, early Bruce Springsteen. I've recently also discovered Nick Drake.

Off: We were wondering how you hooked up with producer Daniel Lanois (U2, Brian Eno).
Jill: We met him through the president of Capitol Records. He kept stressing that he's an artist, and it was the first time we ever used a big name producer because we had always produced ourselves.

Off: How are you dealing with being more popular in the mainstream? Has there been a change in audience?
Kate: So far there's no difference. We live in New York where you can be pretty anonymous, and people are so used to being unresponsive to you and every situation, so it is hard to tell that there is any difference at all. This is gonna be the first time we're touring with a "hit," so this tour might be different.
Jill: When we started the tour people obviously didn't know our new stuff, most people knew our old stuff. So this record has been out for five months and most people have never seen us before, and we've toured a lot. I've noticed that the mosh pits have become smaller, which I like. In the last two years we've seen the audience completely change and it's more balanced out by women.

Off: Would you say you're audience is predominantly male or female?
Jill: It's a totally mixed crowd in every way. It's different everywhere—even in a place like Nashville, you'll see a drag queen with silver hair at a show.
Kate: Male, female, gay, straight, young, old. It's nice.

Off: You seem to have quite a lesbian following and we were wondering how do you feel about that.
Jill: Well, one day I forced Kate to go to the magazines, like *Out* to see what happens 'cuz its a really dedicated audience, so she went with Josephine, her girlfriend at the time. Now we sell tons of t-shirts to lesbians. I know this because our merchandise manager says "The straight girls like this one, and the lesbians like this one. We have to have this one in this size for the lesbians because they don't want baby t-shirts."
Kate: But besides all the marketing aspects of it, I think that people enjoy watching girls play music. It's fun. Whether she's gay or straight, I think definitely when you see a woman playing music, you sort of focus on her because it's a female thing. And it doesn't hurt that I'm a big dyke.

Off: Being referred to as a 'chick band' or 'girl group' in the media, is that the type of terminology that turns you off, or do you welcome it?
Jill: We've been asked that for so many years, but we feel that while we were recording *Fever In Fever Out*, nobody treated us "special." Everyone was equal in the studio. I think when we did our first interview with Ms. magazine they asked us all these questions. We were dumbfounded, and we were like "Sorry, we can't remember that we are women in music."
Kate: We thought that there would be more intelligent discourse in a feminist magazine, but it was the same old, same old. Thank god for *Bust* magazine, that's all I want to say

(clockwise from top left) *Jill Cunniff, Vivian Trimble, Gabby Glaser, and Kate Schellenbach*

Off: Yeah, Bust rules. How do you like touring Canada?
Jill: We keep meaning to come up here but we have a lot of America to get through. We played in Toronto at the beginning of this craziness, back in October.
Kate: If Canada would play us on the radio then we would come back more often.▲

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PHASED & FUSED

Ramblings ~~from~~ On a Space Monkey

My experiences have made me one paranoid little monkey. I wonder what draws or doesn't draw people to my music and I hope that the fact that I am female doesn't weigh too heavily. Ideally, there would not exist any comments such as "She's good...for a girl." But a DJ's gender does affect his or her status in the scene. I am a female DJ...a female DJ who spins CDs NOT vinyl...a female Cd-spinning DJ who spins primarily Ambient and Trance in a city where the underground dance music scene is dominated by male vinyl-spinning DJs who play House.

I've had my program *Wire Shock* at CFUV since March'95, I've been playing gigs/parties/clubs in Victoria and Vancouver since February '96, beatmixing digitally since August '96, and I've continued the legacy of the weekly ambient night at Java Coffeehouse with my fellow digi-spun guy "J" since December '96.

The catalyst for my gig/party/club spots was meeting Perfume Tree and opening for them twice in Victoria and once in Vancouver this summer. After the first gig the floodgates to jobs opened and such a torrent was sent forth that to this day I find it a struggle to catch my breath and reflect on what hit me.

Illustration : Julie Wright

Paranoia quickly set in soon after the flood because I felt that it was all too good to be true. I feared I was getting jobs ONLY because I am a woman; I feared I was getting jobs regardless of what tracks I chose to play, regardless of my mixing style, technique, and energy presence. Being a female was a novelty a year ago. I knew of other women on the island at the time who spun vinyl. Some are my close friends. They had no intention of spinning publicly, though. I had a strange reaction to their unwillingness to go public—I was infuriated. I did not want to be the only girl DJ. I wanted to be "Sabrina" or "Space Monkey" or "one of those ambient DJs" or "one of those trance DJs." This year, the Vancouver Island Female DJ World received Lori as a new member and I am hearing the bass drones of more ladies on their way to trimming their nails and playing the platters.

As for hardships in the biz, I've encountered more flack for being a digi-DJ than for being a female DJ. Once, while setting up at the Club-to-go-nameless, I was chatting with my friend Shawn. Even though I was the only person hooking up equipment, Mr. Nameless Soundguy approached my male friend just standing beside me and explained to him what to look for on the mixer so as not to blow the amp. My friend just nodded and smiled, thanked him, and stood baffled while I almost peed myself with frustration. I would think that by setting up DJ'ing equipment I would appear to be a DJ, perhaps even owner of the equipment. Yes? Well Mr. Nameless Soundguy had apparently never had the good fortune to be struck by such a theory. Assuming that DJs are male, the soundguy approached Shawn as if he were the DJ - a rare occasion where I've felt brushed aside in the midst of men and technology.

On the digital front, the consensus is that pitchable CD players are a cheating device for DJs. Popular belief is that it's easier to beatmix on CD than on vinyl. My defense: CD or vinyl, neither is easier than the other, just different. Liken the CD DJ and the vinyl DJ to a musician who is a piano virtuoso and one who is a harp virtuoso. Which of the two musicians is the most talented? It depends on the outcome of their individual performances. Set this theory in the realm of underground dance music and you've got two different instruments being used to the same end. I have noticed no difference in the sound quality of DJ'd vinyl and DJ'd CDs.

Musical communication is my goal as I play each set. Whether it be stories, or a picture, an emotion, or a place that someone is creating out of my music, as long as this essence of communication is achieved in my set, then I have played a set that I am proud of. This communication is a two-way street of course; when I am receiving any intense emotion from the crowd, then I am directed musically to an extent where I am no longer worried and calculative about what track to mix in next, and with what and when and how because I'm set on a path and in tune with the people around me.

> *I did not want to be the only girl DJ. I wanted to be "Sabrina" or "Space Monkey" or "one of those ambient DJs" or "one of those trance DJs."*

Returning to the CD/vinyl issue, I feel that my medium of digitalia is a buffer against any condescension about my gender. It is as if all the DJs on the island were playing a game. The vinyl-users are playing soccer and I'm playing lacrosse. How can soccer players criticize a lacrosse player? When it comes down to the actual techniques involved in lacrosse such as cradling, a soccer player has no place to criticize that which he or she has no intellectual grasp of. Likewise for the lacrosse player. So, I'm simply playing a different game from the vinyl-users. Some DJs revere me for my sole use of CDs and others scoff. Some treat me as a fellow DJ and others won't let me set up the sound system.

Ideas for the future include covering every square inch of my abode with digital equipment and techno toys so that I may sleep to their hum and buzz, so that I may awaken each day to their soft green LED glow. Even further into the future I would like to encase myself in CDs and design a device, a laser to read the discs, thus playing the discs. Then, as I dance around I could be DJ'ing. *giggle*▲

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FOLK

MONDAY
8 am FOLK: With Amanda Heffelfinger.

TUESDAY
8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond (and sometimes with new folked-up fill-in Mike Chilton).
2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

WEDNESDAY
8 am FOLK: *Ken's Macaroni*: Start with some old stuff from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Philips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY
8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY
8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY
10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easily confused!

CLASSICAL

MONDAY
10 am CLASSICAL: *Music on Mondays*. With George Hefflefinger and Larry Ryan.

TUESDAY
10 am CLASSICAL: Just Say Nono. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

WEDNESDAY
10 am CLASSICAL: Bach you can't Chopin just one...Beethoven that!

THURSDAY
10 am CLASSICAL: Music thru the centuries with David Winn and Austin Scott.

FRIDAY
10 am CLASSICAL: Amadeus...and More.

JAZZ, RHYTHM & BLUES

MONDAY
5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY
5 pm Jazz: *Caravan*. With Ron Rounds.
6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY
5 pm JAZZ: *Straight No Chaser*. Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dmitri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. *33 1/3 RPM*.
8 pm RHYTHM & BLUES: *Let the Good Times Roll*. This month we continue a series featuring all of Muddy Waters' early recordings on Aristocrat Records.

Mar 5: J.B. Lenior, Muddy Waters Profile
Mar 12: Chess Records, Muddy Waters
Mar 19: New Releases, Muddy Waters
Mar 26: Rufus Thomas, Biograph Records, Teddy Pendergrass, Muddy Waters
April 2: Elmore James, Mills Brothers, Muddy Waters

THURSDAY
2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

Mar 6: Billy "The Kid" Emerson (1954-55)/Sun Records (1953-54)
Mar 13: Joe Hill Louis (1950-52)/Chuck Willis (1951-52)
Mar 20: Five Royals (1951-53)/Faye Adams (1953-54)
Mar 27: Joe Thomas (1949-50)/Z.Z. Hills (1964-65)
Apr: 3: T-Bone Walker (1950)/The Clovers (1951-54)

5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY
5 pm JAZZ: *Searchin'*: Join Host Ian Cochran for new and exciting sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

SUNDAY
1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.
6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.
8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

ROCK

MONDAY
6 am ROCK: with Adam Heatlie
2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!
3 pm ROCK: *Segues with Huck and the memory of Chuck*. A tasteful and wholesome rock and roll program. Occasional appearances by Steve McQueen. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.
11 pm ROCK: *Larry Wang Presents*. The adolescent party girls want you to crash our party Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY
6 am ROCK: with Matt Bishop.
3 pm ROCK: *Disorder By Design*. Ian and Ross are soldiers of reality in a mission to DESTROY!! No, they actually are hip. Emo-boys who whorship the ground that Union Of Uranus walk on. Join the Kaos and start the hokey!!*Gimme Indie Rock*: great new sounds from the Dallas Good Fan Club.
10:30-12:30pm ROCK: *Punk and a Healthy Mind*. Miasma and Tourmekian Lords be damned! I know mothing of these things, yet I am compelled to alter the entry lest it descend through yet another eight months! Polevaulter vanquishes the Laughing Ohmu to retake Dialtale duties... Alternates with *Songs For the Misunderstood*. "I can't believe it's a rock show!"-come hear the difference. Music from north-south, east-west, and other planes.

WEDNESDAY
6 am ROCK: *The Intentionally Left Untitled Show*: Scourge has finally updated his program listing Yeah! Tune him in to find out if he's sane. I'd put my money on the no side.
3 pm ROCK: *My Dog Has No Nose*. . Alternates with Kevin Adam.
10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY
6 am ROCK: With Mustie McKay.
3 pm ROCK: *Rush Hour* with Kaylar. Alternates with *Snap, Crackle and Pop*.
10:30 ROCK: *Laced In Darkness*: Gothic-Industrial-Ambient music. Paranormal topics such as vampires, haunted houses, UFO's, ESP and more. Enter the darkness.... Alternates with *Area of Refuge*. Are you alone? sad? frightened? Well, don't go hide under the stairs, listen to Tyler every second Thursday for a little pick me up. Better than speedballs, baby!

FRIDAY
6 am ROCK: *Yo! Brigade*: Warning! Extreme variance alert. Anything shows up: Full contact chess, interviews with a spy, Blondie, Boltthrower, Godflesh.
3 pm ROCK: Welcome the *Return of the Deadly Kung-Fu Mansion*. Alternates with PMS *Show*. Not once a month, but twice. So deal with it.
10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house , and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY
6 am ROCK: With Ryan Dworschak
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

LATE NIGHT RADIO

MONDAY
1 am LATE NIGHT:*The Dope Spot*: Underground and independent hip hop with that mixed tape flavor. D- Whiz is live on the cut with Clockwise droppin' the info. Alternates with *In the Shadows* with Dj Tee Dub and Degree: A live hip hop mix straight off two turntables to blow your sox off!!
3 am GUMBO:

TUESDAY
12:30 am: *Superfluidity* with Aaron "Swell" Ellis. If you don't know, you better ask. Alternates with Lucky.

WEDNESDAY
12:30 am LATE NIGHT: *Chinese Music and News* with Michael Mok. Alternates with *House of Ham*.
3 am GUMBO: Cheque please...

THURSDAY
12:30 am LATE NIGHT: *No Need for Alarm*: get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bmp, no more. Alternates with *The Noir Cabaret*, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool with respects paid to the elders.
3 am GUMBO: *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep. Old school swervin to the end of the last sentence.

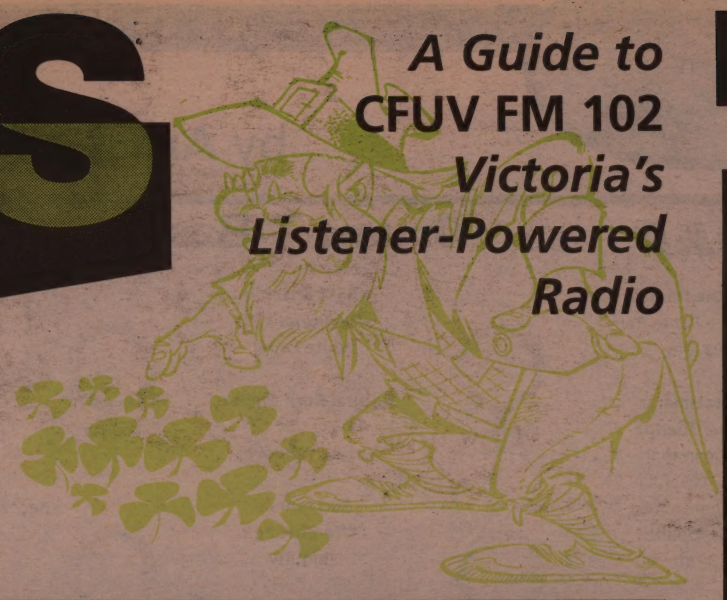
FRIDAY
12:30 am LATE NIGHT: *The Male Pattern Baldness Hour*: Cook chicken well before eating. Spicy yum yums. Alternates with the *Idiot from Minsk*.
3 am GUMBO: *Pah!*

SATURDAY
1 am LATE NIGHT: *Longhair's Jukebox*:We have returned once again to bring weekly doses of pure psychedelic radio.
3 am GUMBO: with Lyndsay and assorted guests

SUNDAY
1 am LATE NIGHT: with Britt and Scott.
3 am GUMBO: *In the Arms of Sheep*.

LES

A Guide to CFUV FM 102 Victoria's Listener-Powered Radio



SPECIALTY

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

9:00 pm: SOUNDTRACK: *Movietrax.* Picture and popcorn not included, but the different hosts bring you just about everything else you could want from the movies - soundtracks, history, trivia, reviews, give-aways and more.

Mar 4: James Vitti
Mar 11: Brian Lunger
Mar 18: Brigette Sutherland
Mar 25: Ron Rounds

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria.* Less talk and more music.

THURSDAY

8 pm ELECTRONIC: *Earmeals.* Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

FRIDAY

8 pm SPOKEN WORD/LITERARY: *Sad and Beautiful World.* Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut. Alternates with *Sideways 8.* Brought to you by Lesley and guests. Some nights you may detect a theme but the totality of the system has its centre elsewhere.

9 pm DANCE: *Bass Culture.* DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: TECHNO: *Wire Shock:* As the Space Monkey takes the helm, trance, house, andwhispers of ambient will be painlessly absorbed by the skin. Level of acidity per genre may vary upon each treatment.

SATURDAY

3 pm PLAYLIST: *Playlist Salad.* One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved.*

6 pm REGGAE: *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow.* DJ Hose died attempting to escape from Ryker's a la Carlito's Way-Peter D. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams- It's the bomb.

12 am GARAGE: *Garage Grooves.* Attention Sophisticats and Sosphitikittens. At last, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento.* Listen to the Fonz and the Cruiser, who likes stacking his coins into little towers. Call in and vote for the worst band ever. Party till ya get smart.

10 pm ECLECTIC: *Fish Show:* Stereo - Glamrock - noise - request line. I foresee in the near future his name being used to terrify young children: MULRONEY.

MULTICULTURAL

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host Soitellaan, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere..

1 pm PORTUGUESE: Portuguese Mosaic. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you French music and news.

SUNDAY

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: Postales Musicales de Latino-America. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

NEWS & PUBLIC AFFAIRS

MONDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Active Airwaves* From the Esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking the global to the local.
1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.
1:30 pm PUBLIC AFFAIRS: *Earth First.* Feeling fragmented? Tap into nature!
8:00 pm GAY/LESBIAN: *Dyke Dimension.* Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community. Now One Hour!

TUESDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with *TAPS (Together Against Poverty).*
8 pm PUBLIC AFFAIRS: *Swivel Chair,* Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.
8:30 pm GAY/LESBIAN: *Queer and Present Danger.* Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.
12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network.* Keep informed and think for yourself!
1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.
2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.
12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* with Bart Armstrong
1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News.* Tune in and find out why.

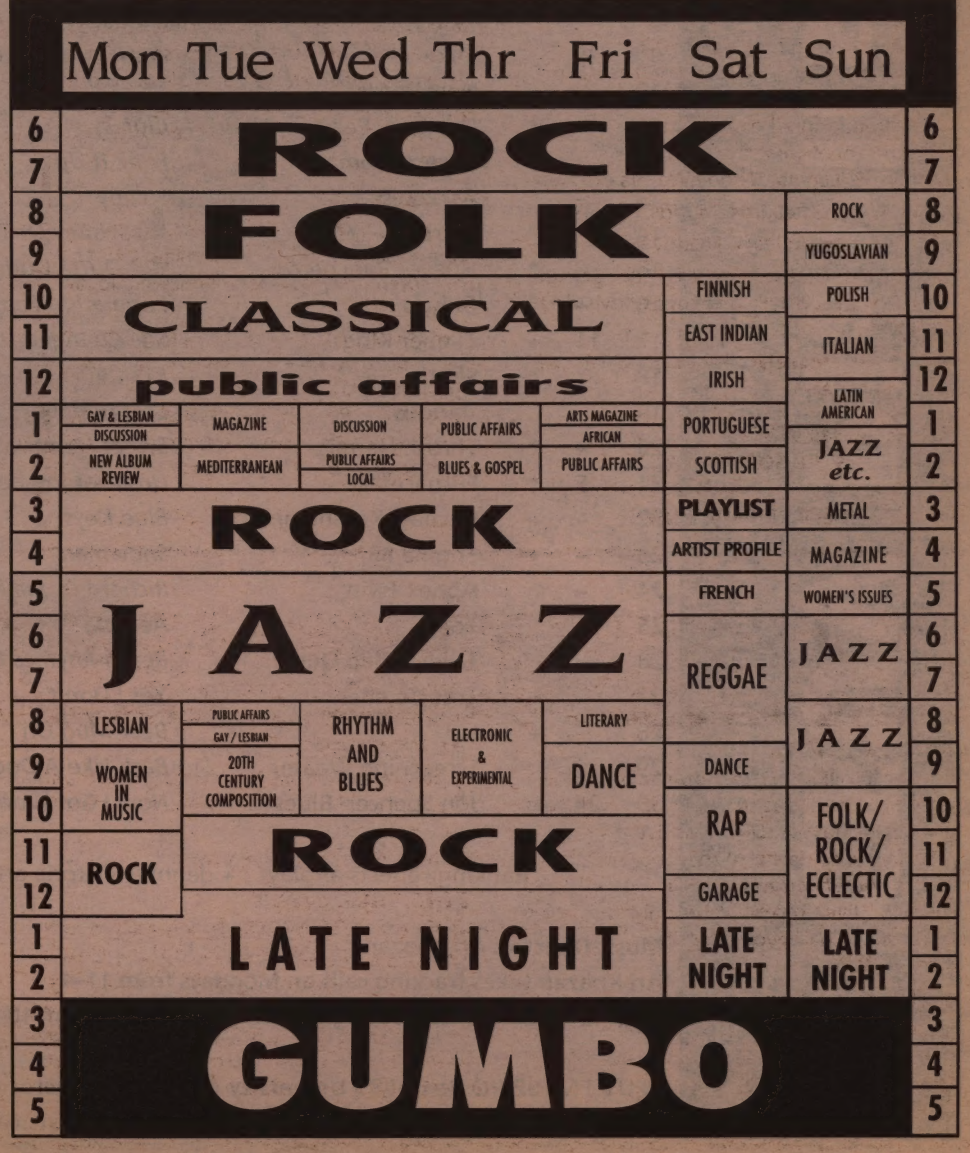
FRIDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *VIPIRG SHOW*
1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.
1:30 pm PUBLIC AFFAIRS: *African Perspective.* A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside.* A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron.
5 pm WOMEN'S ISSUES: *Women on Air.* Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

PROGRAMMING MONDAY TO SUNDAY



March Playlists

by **Artist** • *Title* • Label

Experimental

Rhythm & Noise
Chasms Accord
Asphodel

Molasses
Madness
Ubiquity

Diamanda Galas
Schrei X
Mute

The Black Dog
Music for Adverts
Warp

Steel Cello Ensemble
Live at the Waterworks
Stuff

V/A
Audio Alchemy
Ubiquity

V/A
Radius #3 & #4
What Next?

V/A
Trance Planet Volume 3
Triloka

Emmanuel Top
Asteroid
Mute

EARMEALS
Thursdays
8-10:30 pm

Folk

Kate MacKenzie
Age of Innocence
Red House/Festival

Greg Brown
Further In
Red House/Festival

Djole
Saltwater
Indie/Festival

Guy Davis
Call Down the Thunder
Red House/Festival

V/A
Trance Planet Vol III
Triloka/Festival

V/A
Folk'n Hell
Hemisphere/EMI

Ad Vielle Que Pourra
Menage a Quatre
Xenophile/Fusion

V/A
Women of Kerville
Silverwolf/Festival

Daniel Lapp
Live...'n Kickin'
Indie/Festival

V/A
Women's Work
Putumayo/Fusion

VARIOUS
Mon -Sat
8-10 am

RAP

Jeru the Damaja
Me Or the Papes Remix
Payday

Streetsmartz
Metal Thangz
Trucriminal

Micgeronimo
Unstoppable
Blunt

Artifacts
The Ultimate
Big Beat

Kool Keith
World Plastic
Spoiled Brat Entertainment

Jungle Brothers
How Ya Want It
Gee Street

K.N.T.
Jackin' You
Acebeat

Ghetto Chilldren
Equilibrium
Tribal Music Inc.

Moka Only
The Sum Of It All

Redman
Whateva Man
Def Jam

IN THE SHADOWS
alt. Mondays
1-3 am

Drums & Bass

KRS-1 & Goldie
The Burial 12"
White Label

Natural Born Chillers
Rip Da Cut 12"
Urban Takeover

Bad Marsh
Differences EP
Ubiquity

Peshay
Predator 12"
Metalheadz

Turntable Terranova
The Pscyogeography EP
All Good Vinyl

Alpha & Omega
Visions 12"
Reinforced

Intense
The Genesis Project EP
Rugged Vinyl

Danny Breaks
Droppin Science EP
Universal Language

Ruff Quest
Remain Calm 12"
White Label

In Deep
Electro Solution 12"
Urban Flavor

BASS CULTURE
Fridays
9-10:30 pm

TECHNO

Omicron
Colonization Remixes
Sabam

MDA Analog
MDA Analog • Sabam

Underworld
Second Toughest In The Infants
Wax Trax!

V/A
Pacific Rhythm: The First Wave
Eye Q

V/A • *Tale of 3 Cities* • Sabam

FFWD • *FFWD* • Inter-Modo

Pete Namlook & Dr. Atmo
Silence • Fax

V/A
Energy '94 and Street Parade
Superstition

Pete Namlook
Power Supply/Namlook 4
Fax

V/A
Five Years of Eye Q Music
Eye Q

WIRE SHOCK & ESCAPE VELOCITY
alt. Fridays
10:30-12:30pm

PERPETUAL MOTION
Saturdays
9-10 pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

compiled by Kevin Scofield

TW	LM	CAN	ARTIST	TITLE	LABEL
1	25	+	Santo	*Exit Planet Right*	Daisy
2	1	*	Hanson Brothers	*Sudden Death*	Essential N.
3	20	*	Rheostatics	*The Blue Hysteria*	Cargo
4	–		Bjork	*Telegram*	Elektra
5	27		Luscious Jackson	*Fever In Fever Out*	Grand Royal
6	–	*	Sook Yin Lee	*Wigs And Guns*	Zulu
7	–		Mazzy Star	*Among My Swan*	Capitol
8	–		Catherine	*Hot Sake And Bedtime...*	TVT
9	29		Cake	*Fashion Nugget*	Polydor
10	–		Nerf Herder	s/t	Arista
11	–	*	Our Lady Peace	*Clumsy*	Sony
12	–	*	Green Room	*Funk It Up*	Indy
13	–	*	Asexuals	*Fitzjoy*	Hypnotic
14	–	*	Inbreds	*It's Sydney Or The Bush*	Warner
15	–	*	Huevos Rancheros	*Get Outta Dodge*	Mint
16	–		Cranes	*Population Four*	Dedicated
17	11	+	Timber Kings	*She Changed Her Name...*	Incentive
18	7	*	SNFU	*FYULABA*	Epitaph
19	–		Various	*Lost Highways Soundtrack*	Interscope
20	–	*	Thrush Hermit	*Sweet Homewrecker*	Elektra
21	5	*	Furnaceface	*Unsafe@anyspeed*	Cargo
22	–	+	Michael Kaeshammer	*Blue Keys*	Pacific Music
23	–		Engine 88	*Snowman*	Indy
24	–		Aphex Twin	*Richard D. James Album*	Warp
25	2		Tool	*Aenima*	Zoo
26	–		Tribe Called Quest	*Beats, Rhymes & Life*	Jive
27	–	+	Tree Crusher	*Yes I Don't*	Gorge
28	–	+	Lid	*Beer Mug On*	Indy
29	9		Screeching Weasel	*Bark Like A Dog*	Fat
30	24		Jon Spencer Blues	*Now I Got Worry*	Matador

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan
Ari Knazan takes tracking calls on Mondays from 11–4
Katrina McGee takes tracking calls on Wednesdays from 10:30–1:30

CFUV FM102 PO Box 3035 University of Victoria, Victoria, BC V8W 3P3
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VARIOUS
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VARIOUS
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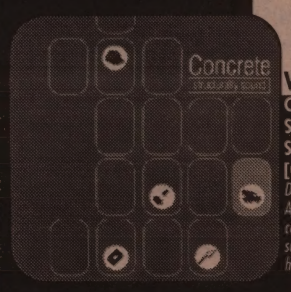
Vol. 1
[Studio K7]
Instrumental hip hop from Detroit's top producers



VARIOUS
CONCRETE: STRUCTURALLY SOUND
[Concrete]
Death in Vegas, Bosco, Aleem and others are complied on this sampler of dubby house & funky breaks

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by Vanya

Welcome to the world of Victoria band fig. 4—it's pink, it's fuzzy, it's stereophonically fabulous.

Off: Tell me your name and what instrument you play.
Trena: I'm Trena and I play the drums and I supply the house and the food and the toilet.
Sarah: I'm Sarah and I play guitar even though I don't have a guitar or an amp or money or food.
Kim: I'm Kim and I play bass.
Mercedes: I'm Mercedes and I also play guitar and I bump my head on the roof.

Off: Can we have a brief history of the band?
Kim: There was a group of friends and we decided we wanted to play instruments - it was Trena, Stef (now of Goatboy), and myself. We didn't even know how to plug our guitars in the first time.

Off: Did you make a conscious effort to have an all female band?
Kim: In a way, because we were shy and all the guys knew how to play instruments and none of us did. Plus it's a social thing for us and a lot of the guys are more serious.
Mercedes: I played briefly in a band with some boys.
Kim: But she saw how much we ruled so she came to us.
Mercedes: We played together for a while then Stef left to pursue other interests and we recruited Sarah at a Dayglo Abortions show. I rammed into her in the mosh pit.
Sarah: So I gave her my phone number in lipstick.
Mercedes: On my forehead.

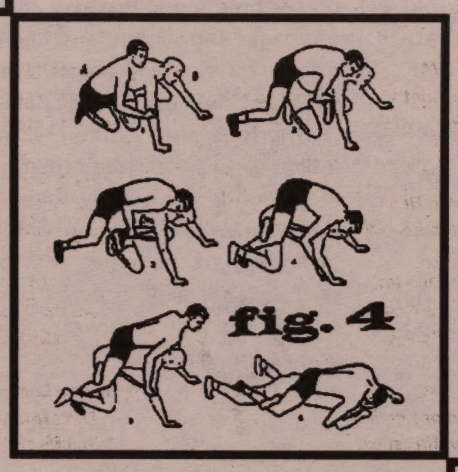
Off: Tell me about your trip to play Powell River and Duncan. I heard the highlight was Kim getting drunk.

fig.4

Sarah: She was drunk but she was in control the whole time.
Kim: No, the highlight was riding the ferry.
Sarah: A tsunami almost washed us off the boat.
Kim: So we had to stop at Qualicum and get in to our longjohns and hang out in the laundromat.
Mercedes: The reaction in Powell River was amazing. There were so many kids, all about 12,13 14 years old and they were all moshing.

Off: Are there any particular people or bands that inspired you to get into music?
Sarah: Um, Jale and L7. (Refer to last month's Offbeat)
Kim: I didn't have any inspirations, I just though it would be fun.
Mercedes: Anything with a beat, we just wanna get funky.
Trena: I really liked local bands like Lootbag a lot.

Off: Did you feel fairly accepted once you started to play shows?
Mercedes: By some people. Certain people asked us to play shows because we're a girl band.
Trena: Some people made comments that we were getting shows because we're a girl band.
Sarah: But being all female isn't the point of our band.
Trena: Before Sarah came along we thought it might be cool to have a male in the band.
Sarah: Take Jale. Jale has a male drummer.
Mercedes: And some of the women in L7 are quite masculine.



Off: I hear they don't shave their legs.
(Pause for all to show off leg hair. Gogo dancer Danny wins for bushiest legs.)

Off: What are your plans for fig. 4? Are you planning on touring or recording again?
Sarah: We've been asked to do Lollapalooza.
Trena: But we're scared about the stage diving.
Sarah: And we're planning to record with Patrick Hobolt. He remixed our tape for us and it's so rockin'!

Off: Have you ever had any groupies?
Sarah: In Powell River some people asked us to sign their arms.
Trena: And this little boy asked me for my drumsticks.
Kim: Trena's like, "Are you making fun of me?"

Off: Do you have any thoughts on why there aren't many women in punk rock in Victoria, compared to the fact that we're over 50 % of the population?
Sarah: For a man to play an instrument he has to kind of be able to play it and look cool. A woman has to master it about twice as much before she's accepted.
Mercedes: Also I think it's because a lot of the people in bands are skateboarders and there's not quite as many girls in that specific scene. The girls are always sort of on the outskirts of everything.
Sarah: But we make no claims to be punk.
Mercedes: If we say we're punk we get a lot of shit from everybody.
Kim: Punk was never supposed to be mainstream. Punk has always been underground, rebellious, and now it's mainstream so is it really punk?
Mercedes: We don't claim to be political.

Off: I think just the act of picking up your instrument and playing is an feminist act.
Sarah: Yeah, because you're putting yourself into what is normally a male-dominated position.
Mercedes: Feminist is just thought of as a bad word.
Sarah: The backlash against it means that feminists are constructed as really aggressive and unfeminine, man-hating. But all it is is that I think I'm a human being, as much as any male. ▲

Judy Mowatt—Queen of Reggae

by Jana G

Judy Mowatt, hailed as the 'Queen of Reggae' for more than twenty years, continues to sing her socially conscious messages through her music. Her achievements include two awards in 1986 as 'Best Female Vocalist' at the International Reggae Awards in Chicago and the Small Axe Awards in Miami. She was also nominated for a Grammy that year for her Working Wonders LP.

Having the opportunity to speak with Judy Mowatt when she was in Victoria was a wish come true. Her strength of purpose and positive vibrations was a constant inspiration throughout our interview. When asked about her role in reggae music and its culture, she responded with conviction and love.

"Queen of Reggae is a title that has been given to me. There are so many queens in reggae music. I see myself as a humble servant being chosen to fulfill the work that I'm administering to the people right now. I see myself as a humble ambassador traveling throughout Babylon, traveling throughout creation with a message that is cultural and a message that is strengthening and a message that can console the hearts of not only the brothers, but mainly the sisters."

Judy Mowatt, Sister Carol and Sister Breeze were on the "First Annual Women in Reggae Tour" during the summer of 1993 when they arrived in Victoria, B.C. and performed at the now defunct Harpo's. They played with the band, Anthem, and the overall tour consisted of performances in 23 cities in 28 days. Victoria's reggae enthusiasts were packed in the small venue and the night was filled with beauteous harmonies and peaceful, easy feelings.

Earlier that evening I asked Judy about her experiences being on tour with Sister Carol and Sister Breeze. "This tour is really getting alot of reviews and I find that people are really appreciating the work. What we are doing is transcending a healing vibration to the Earth because we are Mother Earth. We are mothers. So when three women come together and the message is not diverse and different then we are saying the same thing. I'm sure that what we are transcending is going to connect. It is going to connect to the heart. It is a universal message - it is a love vibration."

Judy Mowatt was one of the I-Threes (the other women were Marcia Griffiths and Rita Marley), the back-up singers for Bob Marley. Bob Marley and the Wailers, along with the I-Threes helped launch reggae music to the international audience from 1974 to the year Bob died in 1981. I asked Judy, about her observations concerning the reggae music scene since Bob Marley passed on.

"I saw music take a dive in the 1980's. I mean message music was not really popular or prominent. I saw where the rhythms that were coming out of Jamaica were going. It was one album with one person singing different songs with the same rhythm. That went by. It was really difficult for us because people would think that we were dethroned by the DJs and the existing slackness. But it has taken a turnaround. I find that there is a great appreciation for singers again. When you go to the stage shows in Jamaica the singers are excelling. DJs come and they can do two or three numbers but the people want to hear the singers."

Judy Mowatt closed the interview with her ideas regarding women working in the reggae music industry. "It's not really easy. It wasn't really easy for me. It took me so many years to get where I am today. I find that women are very patient. The most important thing is to have a focus on what you want. Don't compromise your standards as a woman. Sometimes I find that many women will settle for lower standards. Patience is the order of the day. Determination is an asset to any musician, especially a woman. Determination because it has been harder for us than for the brothers so we have to be determined to stick with it. To be convicted in what you are doing. If you are convicted then regardless of what you are encountering you know that you have to do what you have to do. As a woman we have to be patient, be willing to wait until our time comes even if it means you have to do something else to survive. Economic stability is really good for a woman, too. As for me I had to record myself to get this far. Nobody did it for me. If the message that you have is so important then you have to take a stand. Go into the studio, record yourself, prompt yourself - get to a level where someone will step in and say, 'Yes, I recognize what you are doing and I will take it from here.'"

In observance of International Women's Day - March 8, 1997 - CFUV will bring you an hour of Women In Reggae where we will hear Judy Mowatt's interview in its entirety. Tune in at 6 pm for an interview with Judy Mowatt.▲

Local Folk

By Sharon Hazelwood

Lately, I've been disappointed at the lack of female performers at folk clubs. Then, one night, Saturday, February 8th at the Cowichan Folk Guild's monthly coffeehouse, I heard an incredible variety of style and content from talented women in groups, duos and solo performances. I'm in Virgo Rising, a local female quartette and we were scheduled to play that night, while the featured group was OBWA. We had heard them last summer at the Islands Folk Festival and we wanted to hear them again, and sing for a friendly folk audience. Virgo Rising does a variety of folk material with intricate harmonies and we felt that the contrast between our two groups would be tasty and stimulating.

The evening began with Estrella, a duo from Victoria featuring Naomi Lester on harp and Yvonne Owens doing vocals. They played songs of adventure, courage and despair- the lilting melodies wound around a waterfall of notes from the harp. Traditional songs from the British Isles are the core of their material. Both women have performed in other groups in the area.

Next was Susan Repath from Mill Bay performing solo, though I have seen her perform with other women in Victoria. Over the years I have known her, Susan has developed vocally and instrumentally, taking up harp in addition to her guitar. A personal favourite was her cover of Garnet Rogers' "Small Victory."

The audience was asked to make up their own meaning for OBWA; the favourite suggestion was "Outrageous Bountiful Women in Action" and the winner scored a kazoo. How to describe this group made up of three music teachers and a nurse? With tapestries of images and sounds, and filigrees of harmony, OBWA is a feast for ears and hearts. They cover songs by a wide variety of sources, such as "Banish the Night" by Seattle's Motherlode and "Shine My Life Like A Light," by the Indigo Girls. At least half their material is their own, with many songs inspired by their own or friends' lives. All four women take turns carrying leads, layering harmonies or adding accent notes. They play piano and guitar, as well as accordian, assorted percussion instruments and kazoos. The final number, Herb Alpert's "Taste of Honey" was executed on four kazoos!

Is OBWA a "folk" group? Maybe it shows the flexibility of this genre; where else can you hear 'new music' on a friendly, unpretentious level? Gospel and pop sounds are just as at home here as are African rhythms, Celtic music, singer-songwriters, and political songs. In addition to the women mentioned above, the Victoria area boasts the talents of Irene Woloshen, Rosemary Beland, Deb Maike, Becky Berson, Molly Newman, Sheila Ryan, Nell Stannard and Kindred Spirits who specialize in Canadian folksongs. Not to mention all the women who play in mixed groups. Women's music is out there—we're coming into our own. Look for us in local clubs and on the CFUV folk broadcasts 8-10am: Amanda on Monday, Jo on Tuesday, Wendy on alternating Wednesdays, Tracy on Fridays and Kari on alternating Saturdays.

If you have a folk music event, or other news you would like to appear in this column, please write to us at CFUV Folk Department, P.O. Box 3035, Victoria BC, V8W 3P3 or fax us at (250) 721-7111. The deadline for the April issue is March 10th. P.S.If you know of a local cajun/zydeco band or want to start one, contact us.

Sharon Hazelwood often co-hosts Ken's Folk Show, alternating Wednesdays 8-10am. ▲

low-to-no-budget jazz discussion

Welcome to the smoky jazz cellar of the mind...no cover charge. Down here among the stacks it's easy to tell what's what, and unless you're hopelessly boxed you'll find a way to dig these sides...

Geri Allen
Maroons
(Blue Note 99493)

First heard Geri a few seasons back on *Etudes*, a fine '87 trio set on Soul Note. On that date the Charlie Haden/Paul Motian rhythm section made a firm, springy counterpoint to Geri's fearless excursions into entire rich handfuls of keyboard lore. The gentle balance of material (largely Motian-penned) and mesh of traditional and cutting-edge styles marked the disc as exceptional piano trio. Here on *Maroons* (1992) Geri leads a doubled trio (two trumpets, bass and drums) across a considerably eclectic terrain of (mostly) her own comps. Some of the most user-friendly avant music you ever put an ear to here; everything from the Plains-of-Saturn two-bass hit of "Two Brothers" through boogiewoogie, boiling afro-percussion, angular cutglass ivory musings on Monk, gorgeous trumpet hauntings, a bitesize slice of bass funk on "Brooklyn Bound 'A'"...a virtual smorgasbord, served up with unfailing taste and balance. You really oughta hear this.

Joanne Brackeen
Live at Maybeck Recital Hall
(Concord Jazz 4409)

Solo piano waxed live in '89, this is one amazing disc. Freshly rainbowed standards are paired at the beginning and finis, in between bracketing four sweetly cubistic originals. Try programming "Dr. Chu Chow," "Curved Space," and "African Aztec" to spotlight Joanne's highly polished spontaneous though clusters via Monk, Bud Powell (ref. "Glass Enclosure"), Tatum, etc. "Calling Carl" completes a quartet of fresh, dense comps as accessibly outside as anything you'd care to name. Lush, ringing takes on Rodgers/Hart and Kern-type standards like "Yesterdays" muse around the introspective vicinity of Bill Evans' grave, but with non-heroin-oriented left hand and happier results. 'Course, Joanne's recorded under her own name for over two decades, plus sojourns with Art Blakey, Stan Getz and Joe Henderson, so go figure. She holds rapt attention solo for 63:12.

Renee Rosnes Trio
with String Orchestra
Without Words (Blue Note 98168)

While portions of this album veer dangerously close to cocktail fromage, "You and the Night and the Music" virtually leaps outta the gate pitched uptempo, with plenty of bravura 88 work and swingin' strings. Keep flammables away from Renee's highwire run at Miles Davis' "Solar" too...Robert Freedman's charts are key to the success of this oft-romantic date, much of which is great for that fireside/cognac mood. I dug it more that, say, "Charlie Parker with Strings," though during "Estate" I kept flashing on late-period Martin Denny cheese...Renee (pronounced "reenee") shows impeccable taste in material (ranging from Fats Waller through Ellington to Bobby Hutcherson) and her flawless technique and versatility is equal to any mood she goes for. A highly enjoyable and varied excursion.

Leslie Gourse
Madame Jazz
(Oxford University Press, 1995)

An eminently readable tome detailing just how far women instrumentalists have come in the overly-male world of jazz. Extensive interview material blends with insightful dissections of some key recordings, and the appendix of working and recording musicians is an eye-opener. Essential reading for a rounded take on some of the most distinctive and talented jazz artists of this or any day.

All of the above CD's and Madame Jazz are available for listening free at the public library.

K.J. Smith ▲

SHOW REVIEWS

Live 'n' Loud

Luscious Jackson photo Jay Siska

Luscious Jackson/Ten Days Late
Feb 8, 1997
The Limit

Luscious Jackson have "been" a lot of things in their five-year career; they've been on Lollapalooza; they've been an opening act for R.E.M.; and drummer Kate Schellenbach has been a member of the Beastie Boys. One thing they haven't been, however, is to Victoria.

Their latest album, *Fever In Fever Out*, has been the subject of a great deal of critical acclaim and, due to the brisk sales of the record, has propelled this quartet to its first headlining tour. The Limit had been sold-out for weeks in advance, as will most of their tour—in short, these girls are on a roll.

I missed opening act Ten Days Late but, judging by the crowd of people at their propaganda table, they managed to win over some fans (if they weren't converts already).

Although Luscious Jackson had some trouble reproducing their trademark sound live, the evening's cool vibe and their catchy songs more than made up for the band's shortcomings. Their latest singles, "Naked Eye", and "Electric", both from *Fever In*, were concert highlights but it was tracks like "Daughters of the Kaos" and "City Song" (from 94's *Natural Ingredients*) that showcased the band's true ability to lay down some whitebread funk.

By show's end, the crowd was ecstatic—judging by their demand for an encore—and Luscious Jackson may even feel the need to come back to our lovely city some time soon. Although, next time it will probably be at a bigger venue.

Mike Devlin

Valternative Groove Fest/ Anti-Fashion Show
Vertigo
February 14, 1997

The evening began when a representative from The Women Of Our People Native Women's Sexual Assault Center took the stage and explained the aims of her organization and what specific programs were being funded through this event. The Native Women's Sexual Assault Center is concerned with the confinement of Native women on reserves, where they cannot escape sexual abuse. The center provides these women with a supportive environment outside of reserves and is planning to use their share of funds raised at the Valternative Groove Fest for a healing retreat. Other groups benefitting from the event are the UVSS Women's Center, The Lesbian Gay Bisexual Alliance and the Women of Colour Collective.

The goals of the Anti-fashion show were to present alternative notions of beauty, showcase non-corporate and environmentally friendly fashion and provide a non-judgmental environment for people of all sexual persuasions. Local designers and clothing companies that operate on an intimate scale, such as Lara Daly, Jennifer Reid, Jenny Denrehyer, Ida Erickson, Leaky Eye and Anti-Halogen T-shirts, were highlighted as an alternative to corporations that mass produce clothing, exploit workers and stifle individual expression through fashion. The organizers decision to feature the Beginner Sewers, a group of women who make their own clothes, was a particularly subversive move. These women sewed clothes to fit their bodies, rather than trying to fit their bodies into mass-produced clothing. It seemed that these women also focused on the practical aspects of clothing by making clothes that were comfortable and easy to move in.

All too often the environmental issues surrounding clothing production are overlooked in favour of social concerns. The decision to include hemp clothing from Sacred Herb showed the organizers of the anti-fashion show do not conform to a narrow critique of fashion. I did not know that 50% of all pesticides used are used on cotton crops; I'm glad I do now.

I have never seen Kate Moss or Naomi Campbell display genuine love for their bodies in the same way as this woman.

One of the more elating moments of the show for me was when a modell whom some might say was unattractive took the stage. She showed so much self-confidence and so much pride and love for her body that I was completely blown away. I realized that this kind of pride in and acceptance of one's body is something very rare in our culture, especially in fashion culture. I have never seen Kate Moss or Naomi Campbell display genuine love for their bodies in the same way as this woman. Because fashion operates to make women feel insecure in their bodies, I doubt an image of a women loving her body, "flaws" and all, will ever appear in mainstream image culture.

Jodi James, a local drag performer, did MC duties and his presence helped to deconstruct traditional notions of female beauty and identity. Jodi James is a man who transforms himself into a beautiful woman by applying make-up, dressing the part and adopting certain mannerisms assigned to the female sex.

I was a little disappointed that the fashions and many of the models did not engage in challenging mainstream ideas about fashion and beauty. Most of the models were thin and attractive. Not that there is anything wrong with being thin and beautiful, but I would've preferred more diversity and individuality. Fashion traditionally objectifies models by ignoring their differences and identities as people; the model is sexualized without being sexual. In the anti-fashion show some of the models skipped around the stage and engaged in sex play. This may have been aimed at destroying the objectifying gaze by giving the models life, but in the end I felt like I was watching a play rather than a fashion show, and my voyeuristic gaze remained intact. I also would like to have seen more clothes that challenged the concerns of status and sexual desirability generated by the rigid structure of couture fashion.

On a closing note, the straight white male sitting next to me repeatedly voiced his discomfort with the gender bending and anti-fashion in the audience. It seems he got a taste of what it's like to be a minority.

Sandee Moore ▲

Mimi consulted with Madonna, that star of stars, for this month's astrological forecast.

ARIES (March 21-Apr.19): "It's time for the good times, forget about the bad times"- "Holiday" Good advice from the good-time girl of all time. I suggest pure escapism this month; watch old episodes of "Friends" (We don't want to think about the bad times Monika and Ross are having these days, because these are the good times). When I snap my fingers you'll have forgotten all about the bad times because these are the good times, good times, good times...

TAURUS (Apr. 20-May 20): "I just think of you and start to glow"- "Lucky Star" What are you, a friggin' glow worm? Passion is supposed to smolder; it's not a plush, squeezie toy! Listen to more Madonna, buy a conical bra, loosen up! (But don't be loose.)

GEMINI (May 21-Jun 21): "Something in the way you love me won't let me be/ I don't want to be your business/ so baby won't you set me free/ stop playin' with my heart/ finish what you start"- "Borderline" My mom says, "If you want something done right, do it yourself." So start lovin' yourself, Gemini, and be satisfied from start to finish. Besides, anyone with the star sign of the twins was made to love themselves.

CANCER (June 22-July 22): "You're so fine and you're mine"- "Like A Virgin" Domination is a facet of your Cancer personality that needs to be developed this month. Trample all who stand in your way, Crabby.

LEO (July 23-Aug. 22): "They can beg and they can plead, but they can't see the light/ 'cuz the boy with cold, hard cash is always Mr. Right"- "Material Girl" Leo, you've always been a selfish, materialistic jerk, for all your efforts to prove otherwise. Your friends and lovers are wise to you this month. You'll have to work extra hard to maintain your appeal, a bad hair day could spell the end.

VIRGO (Aug. 23-Sep. 22): "See you through the smokey air/ can't you feel the weight of my stare?"-"Crazy For You" Virgo, you were born to be a stalker! This is the time to tap into your natural talent and maybe gain international fame or lasting love.

LIBRA (Sep. 23-Oct. 22): "Only when I'm dancin' can I feel this free/ at night I lock the doors so no one else can see"- "Get Into the Groove" Unlock that door, Libra. In fact, tear down all the barriers between you and the world. Get out there and shake that fabulous fishing lure, your booty, in the faces of all the fishes in the sea.

SCORPIO (Oct. 23-Nov. 21): "I was not ready for the fall/ too blind to see the writing on the wall"- "Live To Tell" Aw, poor Scorpio, all blind and broken down. Well, I guess it's up to me to kick you while you're down. Open your eyes, dum-dum. You set yourself up for falls again and again. I guess that's okay, as people with your star sign seem happiest when they're miserable.

SAGITTARIUS (Nov. 22-Dec. 21): "Papa I know you're going to be upset/ I was always your little girl/ You should know by now, I'm not a baby"- "Papa Don't Preach" Well, that sums it up pretty well. Still, it may be hard for people to take you seriously right now. I suggest you start wearing glasses, for that intellectual look, or maybe a fake moustache if you want the bouncers to stop ID-ing you. I know a boy who shaved a bald spot into his hair to get into the bar. I suggest you take similar measures, Saggi; after all, looks are everything.

CAPRICORN (Dec. 22-Jan. 19): "Life is a mystery/everyone must stand alone"- "Like A Prayer" Well, maybe not everyone, but you, Capricorn, really need to learn to stand alone! Why you date losers so as not to be alone is a mystery to me. If you are concerned about the mysteries of life, I can suggest a helpful and informative book, Where I Came From. Remember, the cheese stands alone, now don't you wanna be the cheese?

AQUARIUS (Jan. 20-Feb. 18): "I see you on the street and you walk on by/ you make me wanna hang my head and cry"- "Open Your Heart" Alright, Aquarius, I know you're a water sign and all, but don't you think you're overdoing the water works? Stop feeling sorry for yourself and think about other people for a change, people with real problems, like Monika and Ross on "Friends."

PISCES (Feb. 19-March 20): "Last night I dreamt of San Pedro/It all seems like yesterday/ not far away"- "La Isla Bonita" Don't you think it's time to stop living in the past, Pisces? If not, I think you should enter one of those sleep studies. That's a job I could see you excelling at. I think everyone should have a job they enjoy.▲

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